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for the

Piano



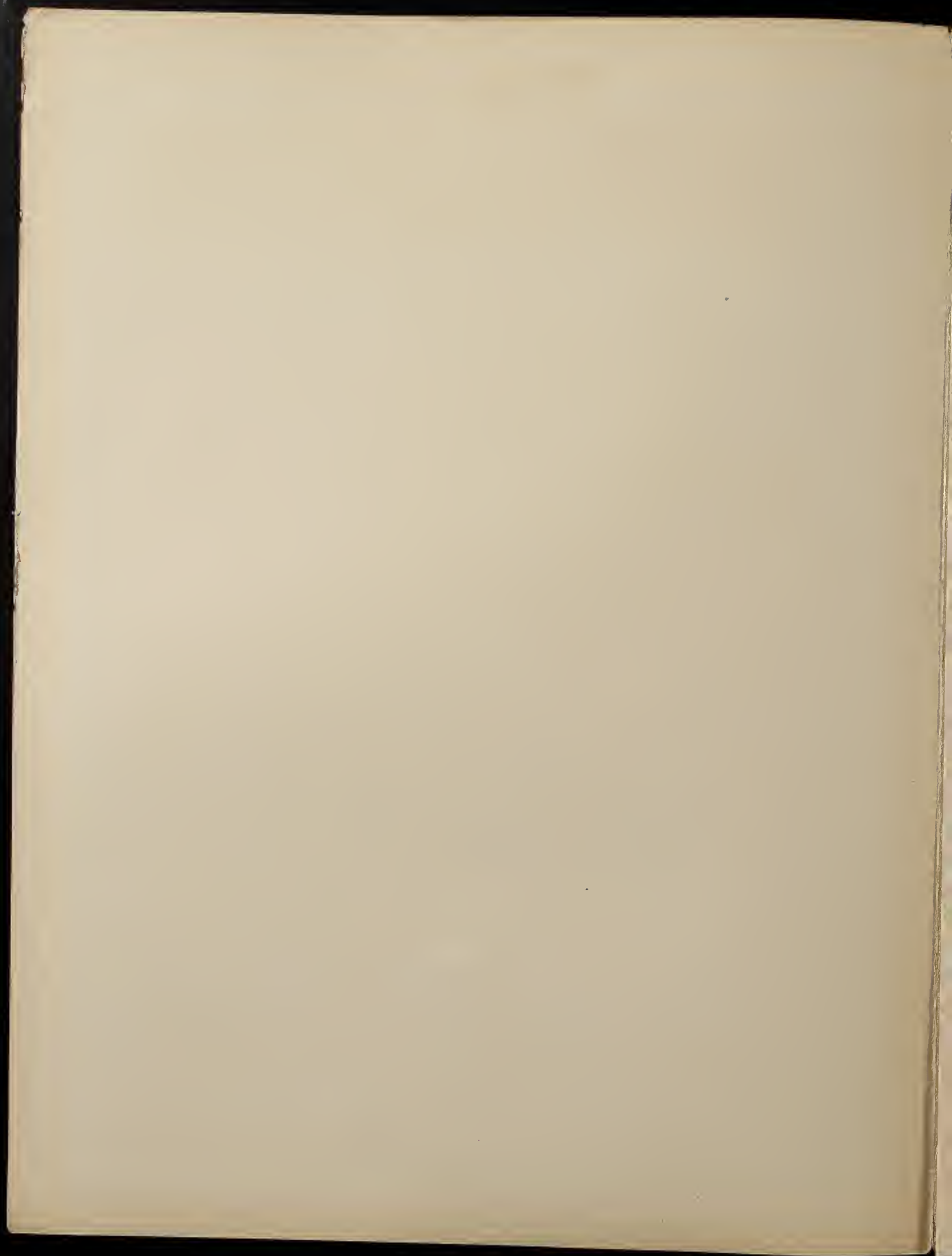
Le Coucou

— DAQUIN

GRADE II—B

No. 32





donated by Miss L. M. W. Peene



LE COUCOU
(The Cuckoo)

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BIOGRAPHICAL SKETCH—LOUIS-CLAUDE DAQUIN (DA-KANG).

Born, Paris, July 4, 1694.

Died, Paris, June 15, 1772.

HIS teacher of Daquin was Marchant. By the time Daquin was twelve years of age he was able to take a position as organist in the church of St. Antoine. For almost a half century, that is, from 1727 to the time of his death, he was organist of St. Paul's Church. In 1735 he published his first book of harpsichord pieces. The book contained his famous "Coucou" which was reprinted in the ninth volume of the *Tresor des Pianistes*. In 1752 and 1753 two books appeared, one on music and one on poetry. They are *Lettres sur les Hommes Celebres dans les Sciences*, etc., and *Siecle Litteraire de Louis XV.*, etc. It is doubtful whether these books are by L. C. Daquin or his son, Pierre-Louis. The father also composed a *Nouveau Livre de Noels*, consisting of harpsichord pieces, the greater number of which could be performed on violins, flutes, oboes, etc.

FORM AND STRUCTURE.—Main Theme: measures 1 to 22. Two periods, the first ending on dominant, and the second on the tonic.

Second Theme: (24 to 42), constructed on motives of the first theme.

Main Theme: (54-65)

Third Theme: (66-92), constructed on motives of main theme.

Main Theme: (93-115).

THE POETIC IDEA.—The name of this composition gives a clue to its poetical content. The "note" or call of the cuckoo consists of two tones, the second being a minor third below the first, the first being short and the second one receiving the accent. This figure, or call, will be found very prominent throughout the composition. It is first seen between the last note of measure 1, and the first note of measure 2, consequently, it must receive very careful attention wherever it is inserted.

HOW TO STUDY.—The composition runs along in sixteenth-notes and is unusually even throughout in point of mechanical difficulty; consequently, the device for running notes should be employed. Practice changes of rhythm until mechanical perfection is attained. The piece is not profound in character but breathes a spirit of the wood, and this spirit characterizes the entire piece. The marks of expression should be carefully observed, and the pedal should be most sparingly used, possibly not at all.

Ano. 32-1

LE COUCOU (RONDO)

Specially Edited.

CLAUDE DAQUIN

Vivo

PIANO

p e leggiero

1 2 3 4

5 *cres* - *cen* - *do* 6 7 8 9

dim. 10 *p legg.* 11 12 13 14

15 16 *cres* - 17 *cen* - 18 - *do* 19

20 21 *dim. e rit.* 22 *a tempo* 23 *p legg.* 24

32-4

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25 26 27 28 29

30 31 *p* 32 *cres.* - - cen - 33 34 - do

35 36 37 38 39

40 *mf* 41 42 43 *p legg.* 44

45 46 47 *cres.* - - seen - 48 49 - do

50 51 *dim.* 52 53 *p legg.* 54

[illegible]

65 66 67 poco a 68 poco cresc - 69 - cen -

70 - do

71

72

73

mf e sempre

74

75 *cres -*

cen - 76

do - 77

78 -

f 79

Measures 85-89. Treble and bass staves. Fingerings: 5 1 4, 5 1 3, 5 1 2, 2 1 6 2. Dynamics: *cres*. Lyrics: - cen - do.

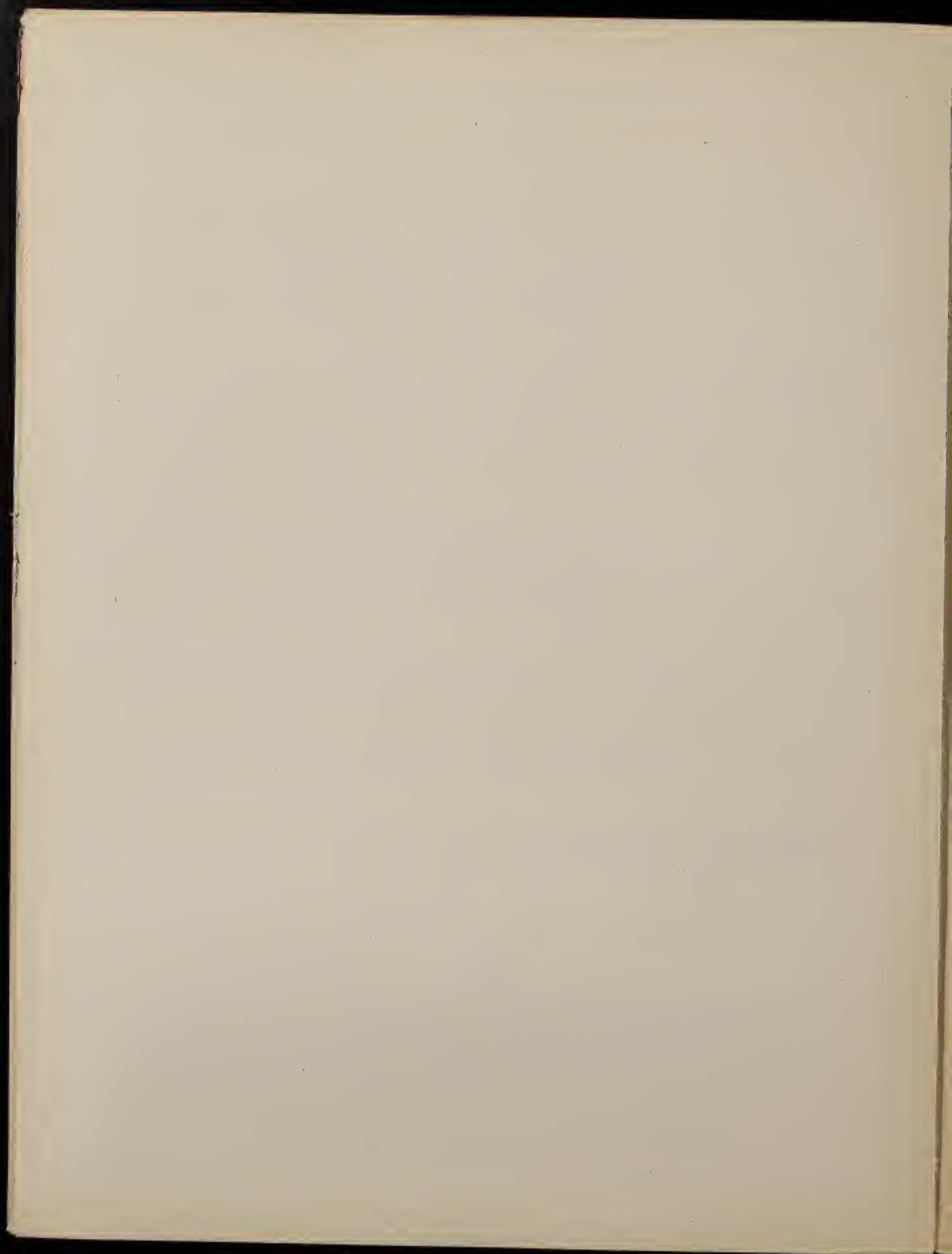
Measures 90-94. Treble and bass staves. Fingerings: 2 1 5 1 3, 6 5, 1 4, 5 1 4. Dynamics: *poco rit*, *a tempo*, *p e legg.*. Measure 93 has a 2/4 time signature change.

Measures 95-99. Treble and bass staves. Fingerings: 6, 6, 8, 6, 2 1 6 2. Dynamics: *cres-*. Lyrics: - cen - do.

Measures 100-104. Treble and bass staves. Fingerings: 2 1 6 1 2, 2 1 6 2, 2 1, 1 4. Dynamics: *pp legg.*. Measure 104 has a 2/4 time signature change.

Measures 105-109. Treble and bass staves. Fingerings: 6, 6, 8, 6, 2 1 6 2. Dynamics: *poco cres*. Lyrics: - cen -

Measures 110-115. Treble and bass staves. Fingerings: 2 1 6, 2 1 6 1 2, 2 1 2, 2 3 1 2, 2 1. Dynamics: *dim. e rit.*, *tr*, *pp*. Measure 115 has a 3/2 time signature change.





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